THE METROPOLITAN MUSEUM OF ART
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SALE NUMBER 2011
PUBLIC EXHIBITION FROM SATURDAY, DECEMBER FIFTH

A MOST IMPORTANT COLLECTION OF VERY RARE ENGLISH COLOR PRINTS OF THE XVIIITH & EARLY XIXTH CENTURIES FROM LONDON & A SELECTION OF ENGLISH SPORTING PRINTS

FROM THE COLLECTION
OF THE LATE

W. D. FAUL

BROOKLYN, N. Y.

TO BE SOLD BY ORDER OF
HIS EXECUTORS

TO BE SOLD BY AUCTION
FRIDAY EVENING
DECEMBER ELEVENTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1925

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LADY HEATHCOTE
BY JAMES WARD AFTER JOHN HOPPNER
[NUMBER 144]

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CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

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The Anderson Galleries make no charge for executing orders for their customers and use all bids competitively, buying at the lowest price permitted by other bids.

A Priced Copy of this Catalogue may be obtained for One Dollar for each Session of the Sale

THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN AND MR. A. N. BADE

FOREWORD

This collection, though small by comparison, is undoubtedly the finest gathering of English eighteenth century color prints to appear at public sale since the dispersal of the great F. R. Halsey Collection in 1917. For uniformity in quality and consistent rarity this sale is an event of the first importance.

George Morland, of whom we think immediately, when speaking of English color prints, and whose paintings tempted the skill of the greatest engravers of that period, is here represented by more than a dozen fine examples. Of chief importance among these is the superb pair engraved by Daniel Orme called "Morning" and "Evening." They are here in perfect state and exquisitely printed in colors. Few indeed are the cases on record of the public sale of this pair, and where found it is noted they were, to a greater or less degree, defective. The beautiful pair of shooting prints by T. Simpson in colors is a prize to be coveted by any sportsman. Also of great appeal should be Morland's "Setters," engraved by William Ward. Others of great charm and brilliancy of color are the fine aquatints by such men as James Harris, George and Charles Hunt, James and Robert Pollard, the rare shooting subjects of Philip Reinagle, the Fox Hunt by Sutherland after Alken.

The portraits form a distinctive and numerous group. The very rare portrait of Washington engraved by Valentine Green is here in first state and in perfect condition; and the magnificent stipple by Charles Knight of Lady Hamilton, printed in colors, a masterpiece by a master. That famous beauty also appears in the mezzotint by John Raphael Smith after Reynolds' famous portrait. Then there is Lieut. Col. Tarleton, engraved by Smith, an outstanding impression. The portrait of Lady Heathcote, engraved by James Ward, is perhaps the finest impression in existence. The views, both land and naval, are all of the most decorative quality.

The majority of these prints coming from abroad were, of necessity, shipped in unframed and unmounted condition. The framing and matting where necessary was done under the direction of The Anderson Galleries.

NUMBERS 1-165

HENRY ALKEN

1784-1851

1 RATHER VARMINT
Colored aquatint. Engraved by Charles Hunt. Original impression. Good margins, slightly foxed.

2 A COCKNEY'S SHOOTING SEASON IN SUFFOLK (A Set of Six)
Colored aquatints drawn and etched by Henry Alken. Brilliantly colored original impressions with wide margins. Published by Thomas McLean, Haymarket, 1822. Hogarth frames, with black glass mats. (6)
AN EXTREMELY RARE SET. Relates the humorous adventures in the hunting field of a young man on a visit to a country relative.

3 FORES'S HUNTING ACCOMPLISHMENTS
A set of six colored aquatints. Engraved by J. Harris after the drawing by Henry Alken. Published Nov. 1st, 1850. A fine set in perfect condition, with the brilliant original coloring. Framed. (*Faul Collection*)

4 BREAKING COVER AND FULL CRY
Colored aquatints engraved by Sutherland after Alken. Fine early impressions with wide margins. Titles in open letters. London, Pubd. July 1st, 1818, at R. Ackermann's Repository of Arts 101 Strand. Hogarth frame and black glass mats. (2)

5 A HUNTING PHAETON (GOING TO COVER)
Colored aquatint engraved by C. Hunt after the drawing by H. Alken. London, published by Lewis & Co. [about 1850]. Framed. (*Faul Collection*)

6 A SPORTING TANDEM (GOING TO COVER)
Colored aquatint engraved by R. G. Reeve after the drawing by H. Alken. London, published by Lewis & Co. [about 1850]. Late impression. Framed. (*Faul Collection*)

FOX HUNTING
BY SUTHERLAND AFTER ALKEN

[NUMBER 7]

7 FOX HUNTING: GOING OUT, BREAKING COVER, FULL CRY, AND THE DEATH

Colored aquatints engraved by Sutherland after Henry Alken. Fine original impressions in brilliant color. Full margins. Published Aug. 12th, 1817 by Thos. Palser, Surrey Side Westminster Bridge. (4)

A RARE and valuable set in perfect original condition. Paper with the water-mark "1817."

[SEE ILLUSTRATION]

EASTER MONDAY
BY H. ALKEN

[NUMBER 8]

8 EASTER MONDAY, A VIEW NEAR WINDSOR, GENTLEMEN SPORTSMEN ENDEAVORING TO LEAD THE FIELD
Etched and colored after the drawing by Ben Tally Ho (Henry Alken). Fine early impression in good color. Published April 1, 1817 by S. & J. Fuller. Margin to plate-mark. Framed. (*Faul Collection*)
VERY RARE.

[SEE ILLUSTRATION]

ARTIST AND ENGRAVER UNKNOWN

9 THE CONSEQUENCES OF BEING DROVE LIKE A GENTLEMAN
THE CONSEQUENCES OF BEING DROVE BY A GENTLEMAN
A pair of humorous etchings. Colored by hand. Unsigned and undated. About 1850. Framed. (*Faul Collection*) (2)

10 GAMES WITH THE BALL: TENNIS, THE COURT AT LORD'S
Colored lithograph. Unsigned. Hogarth frame with black glass mat. RARE.

WM. WHISTON BARNEY

ABOUT 1800

11 THE HAPPY COTTAGERS
Stipple engraving printed in colors after the painting by W. Hamilton. Nice impression, good margin, with full inscription. London, published Jan. 1, 1794 by Thos. Macklin, Poets Gallery, Fleet Street.
RARE.

FRANCISCO BARTOLOZZI

1728-1813

12 THE ROYAL EXCHANGE (VIEW OF THE OUTSIDE AND INSIDE)
Line engraving colored by hand. After the drawings by Chapman and Lutherburgh. Fine impressions in perfect condition. Published Aug. 12, 1788. Old maple frames. (2)

PIERRE ANTOINE BAUDOUIN

1723-1796

13 LE SOIR
Etching finished with the graver by E. De Ghent. Boucher No. 46. Third State. Bright impression. Small margin.

14 L'ENLEVEMENT NOCTURNE
Etching finished with the graver by N. Ponce after the drawing by Baudouin. Bocher No. 20. Impression with the inscription. Small margin.

VINCENT BROOKS

19TH CENTURY

15 ROWING: THE START AND THE RACE
Lithographs in color, after drawings by G. Howse. Published June 1st 1859, by James Ryman, 24 & 25 High Street, Oxford. Perfect margins. (2)
Unusual in subject and fine in quality.

HENRY WM. BUNBURY

1750-1811

16 PATIENCE IN A PUNT
Stipple caricature, colored by hand. Engraved from an original drawing by H. Bunbury. Published May 1st, 1792 by W. Dickinson. Margins.

17 BILLIARDS
Stipple caricature, colored by hand. Engraved by Watson and Dickinson after a drawing by Bunbury. Published Nov. 15, 1780. Margin showing plate-mark.

THOMAS BURFORD

1710-1770

18 HARE HUNTING: COMPRISING, GOING OUT IN THE MORNING, BEATING AND TRAILING FOR A HARE, THE CHASE, THE DEATH
Mezzotints after J. Seymour. Finely colored. Rich impressions, with fair margins. Published June 22, 1787, by Robt. Sayer. Hogarth frames with black and gold glass mats. (4)
A RARE SET.

W. BYRNE

19 VIEW OF THE ROCKS AT PESAIC IN EAST JERSEY
Engraving, colored. After the drawing by Henry Hamilton. Good margin. Published Nov. 1, 1777.
VERY RARE.

A VIEW OF FORT GEORGE WITH THE CITY OF NEW YORK FROM THE S.W.
BY J. CARWITHAM

[NUMBER 20]

J. CARWITHAM

ABOUT 1730

20 A VIEW OF FORT GEORGE WITH THE CITY OF NEW YORK FROM THE S. W.

Old copper-plate engraving. Colored, with the Stars and Stripes on the flag above Fort George and the British ensign on the frigate in the harbor. Printed for Carington Bowles Map & Printseller at No. 69 in St. Pauls Church Yard, London. Mounted to repair a tear. Framed with black glass mat.

VERY SCARCE, especially so before change of title and publisher.

[SEE ILLUSTRATION]

21 A SOUTH-EAST VIEW OF THE CITY OF BOSTON IN NORTH AMERICA

Old copper-plate engraving. Colored. Fine impression. London, Printed for Bowles & Carver, No. 69 St. Paul's Church Yard. Framed, with black glass mat.

VERY RARE. Represents Boston about 1775.

GEORGE CLINT

1770-1854

22 THE RIGHT HONBLE WILLIAM PITT

Mezzotint after the painting by John Hoppner. Superb impression. Good margin. Published Jan. 20th, 1806. Old English black and gilt frame.

CHARLES MELCHIOR DESCOURTIS

1753-1820

23 PRINCESS FREDERICA LOUISE WILHELMINA

Engraving in the gouache manner, printed in colors after Tozelli under the direction of Hentzi. Beraldi No. 9. Beautiful proof with the artists' names only in etched letters. Large margin but without the plate-mark.

WILLIAM DICKINSON

1746-1823

24 SIR GEORGE NARES, One of the Justices of the Court of Common Pleas

Mezzotint after the painting by N. Hone. Smith No. 54. First State. Brilliant proof before the title and with the artist's and engraver's names in scratched letters. Margin trimmed to the plate-mark. A few slight tears repaired. Hogarth frame with black glass mat.

25 MRS. MATHEW

Mezzotint after the painting by Sir Joshua Reynolds. Smith No. 48. Second State. Fine original impression with half-inch margin all around. London, Published Mar. 1st, 1780 by Dickinson and Watson, No. 158 New Bond Street. Old English black and gilt frame.

PIERRE DREVET

1663-1738

26 LOUIS LE GRAND

Line engraving after Hyacinthe Rigaud. Trimmed to the engraved border.

M. DUBOURG

EARLY 19TH CENTURY

27 MAIL COACH

Colored aquatint after the painting by J. L. A[gasse]. London, Published April 7, 1924, by J. Watson 7 Vere Street, Bond Street. Fine original impression. Slight fox spots. Hogarth frame, with black glass mat.

RARE.

EDWARD DUNCAN

1803-1882

28 THE NEMESIS DESTROYING THE CHINESE WAR JUNKS IN ANSON'S BAY, JAN. 7TH, 1841

Colored aquatint. Painted and engraved by E. Duncan. London: Published by Messrs. Fores . . . May 30, 1843. Small margin and full inscription.

Fine color quality.

ROBERT DUNKARTON

1744-1817

29 THE RIGHT HONORABLE HENRY ADDINGTON

Mezzotint after the painting by J. S. Copley. Fine impression. Published London 1802. Old English black and gilt frame.

RICHARD EARLOM

1743-1822

30 SENSIBILITY (LADY HAMILTON)

Stipple engraving printed in brown after the painting by Romney. Open letter proof with full margin. Published March 25, 1789. Hogarth frame, with black glass mat.

J. W. EDY

1760-(?)

31 VIEW OF CAPE DIAMOND, PLAINS OF ABRAHAM, AND PART OF THE TOWN OF QUEBEC

Colored aquatint after the drawing by G. B. Fisher. Fine open letter proof, with a blank space in the publication for the date. Fair margin but no plate-mark. Old maple frame.

JOHN FABER JR.

1684-1756

32 THE RIGHT HON. THE EARL OF LOUDON. (GOVERNOR OF VIRGINIA AND COMMANDER-IN-CHIEF IN AMERICA, 1756)

Mezzotint portrait after the painting by A. Ramsay. Smith No. 224. Trimmed to the engraved border. Hogarth frame with black glass mat. Fine and VERY RARE.

EDWARD FISHER

1730-1785

33 LADY SARAH BUNBURY

Mezzotint after the painting by Sir Joshua Reynolds. Smith No. 6. Second State. Trimmed to the engraved surface. With the full inscription in the plate. This plate and the one of Lady Keppel are considered the finest examples of this talented engraver's work.

34 LADY ELIZABETH LEE

Mezzotint portrait after the painting by Sir Joshua Reynolds. Smith No. 37. Second State. Very fine impression with the inscription. With good margin. Framed.

FORTIER

35 LE CAFE POLITIQUE

Engraved caricature colored by hand. Original impression. With margin.

R. FREEBAIRN

1765-1808

36 ITALIAN CLASSIC LANDSCAPES AND RUINS
Colored aquatints engraved by Jukes, Hill, Ziegler, Stadler and Pickett after paintings by R. Freebairn. Published variously from 1796 to 1811. All fine decorative subjects in good color and impression with full margins. (8)

AMBROSE LOUIS GARNERAY

1783-1857

37 VUE DE LA VILLE ET DU PONT DE BORDEAUX AND VUE DU PORT DE CETTE
Colored aquatints after the engraver's own designs. Good margins.

38 VUE DE ST. MALO AND VUE GENERALE DU PORT DE BREST
Colored aquatints after the engraver's own designs. Wide margins. Slightly specked. (2)

J. W. GILES

EARLY 19TH CENTURY

39 KENNEL SCENES: THE MOTHER; SENT TO WALKS; FIRST DISCIPLINE; AND DRAUGHTING HOUNDS. A Set of Four
Colored lithographs after paintings by R. B. Davis. Original impressions and colorings. Good margins. Hogarth frames, with black glass mats. (4)
An uncommon and interesting set.

40 J. LAMBERT, HUNTSMAN TO THE COTTESMORE HOUNDS
Colored lithograph. On stone after a painting by R. V. Davis. Proof. With full margins. London, Published May 1838.

J. GLEADAH

EARLY 19TH CENTURY

41 THE GREAT CONTEST BETWEEN SPRING AND LANGAN, . . . JANY. 7TH 1824 FOR THE CHAMPIONSHIP OF ENGLAND

Aquatint in colors. Drawn and Etched by James Clements and John Pitman. Aquatint by J. Gleadah. Fine and brilliant impression. With full inscription at the bottom, small margin at top and sides. Framed with black glass mat.

A RARE and early view of the prize ring.

VALENTINE GREEN

1739-1813

42 GENERAL WASHINGTON

Mezzotint portrait after the painting by John Trumbull. Smith No. 135, Hart No. 84. First State. Open letter proof with the artist's and engraver's names in scratched letters. Published Jany. 15th, 1781. Fine and clear impression, in perfect condition. Wide margin. Framed with black glass mat.

A VERY SCARCE and most desirable portrait of Washington.

JOHN GREENWOOD

AMERICAN: WORKED IN ENGLAND

1727-1792

43 THE CARD PLAYERS

Mezzotint after the painting by Van Ostade. Proof with the engraver's and artist's names only in scratched letters. Margin showing the plate-mark.

VERY RARE.

JOSEPH GROZER

WORKED FROM 1786-1797

44 MISS WALLIS IN THE CHARACTER OF JULIET

Mezzotint after the painting by J. Graham. Smith No. 19. Proof before all letters. Published Jany. 7, 1796. Splendid impression. Margins trimmed to the plate-mark. Framed.

VERY RARE.

JOHN B. GUERRAZZI

45 THE ATTACK MADE ON TRIPOLI BY THE AMERICAN SQUADRON UNDER COMMODORE EDWARD PREBLE
Line engraving quaintly colored by hand. Except for the browning of age the print is in exceptionally fine condition. Good margin.
VERY RARE.

J. E. HAID

46 JOHN PAUL JONES, COMMANDER OF A SQUADRON IN THE SERVICE OF THE THIRTEEN UNITED STATES OF NORTH AMERICA, 1779
Mezzotint, colored. Fine open letter proof, with wide margins. Hogarth frame, with black and gold glass mat.

JOHN HARRIS

EARLY 19TH CENTURY

47 THE FIRST INTRODUCTION TO HOUNDS
Colored aquatint after the painting by Henry Alken. Fine original impression with wide margins. London, Published May 29th, 1850 by Messrs. Fores. Old maple frame.
One of "Fore's Hunting Scenes."

48 THE TURNPIKE GATE
Colored aquatint after C. C. Henderson. Fine early impression with wide margin. Published March 1st, 1839. Hogarth frame.

49 THE TURNPIKE GATE
Colored aquatint after the painting by C. C. Henderson. London, published March 1, 1839. (Later impression.) Framed. (*Faul Collection*)

50 IN TIME FOR THE COACH
Colored aquatint after the painting by C. C. Henderson. London, published Jan. 10, 1848 by Messrs. Fores. Framed. (*Faul Collection*)

51 LATE FOR THE MAIL
Colored aquatint after the painting by C. C. Henderson. London, published Jan. 10, 1848 by Messrs. Fores. Framed. (*Faul Collection*)

52 FORES'S COACHING RECOLLECTIONS: CHANGING HORSES; ALL RIGHT
Colored aquatints. After the paintings by C. C. Henderson. Published Jan. 1st, 1842. Fine impressions in perfect condition. Framed. (*Faul Collection*) (2)

DANIEL HAVELL

DIED ABOUT 1826

53 VIEW OF THE CITY OF ALGIERS
Colored aquatint after the drawing by C. Rumker. Fine impression with wide margin. Full inscription. Published April 29th 1817 by T. Palser.

ROBERT HAVELL

FLOURISHED 1812-37

54 THE ATTACK ON ALGIERS
Aquatint in colors. After the painting by Henry Parke. Good margin showing plate-mark. Old maple frame.

FRANCIS HAWARD

1759-1797

55 MRS. SIDDONS IN THE CHARACTER OF THE TRAGIC MUSE
Stipple engraving after the painting by Sir Joshua Reynolds. Published 1787. Fair margins. Small repair. Old English black and gilt frame.

AFTER J. F. HERRING

56 FOX HUNTING: THE MEET, AND FULL CRY
Colored aquatints after the painting by J. F. Herring Sr. Framed close, showing no margin. (*Faul Collection*) (2)
A MOST BRILLIANT and decorative pair.

E. G. HESTER

19TH CENTURY

57 GONE AWAY
Colored aquatint after Sheldon Williams. Open letter proof. London: Published July 24, 1878. Fine wide margins. Framed. (*Faul Collection*)

58 COACHING

Colored aquatint after the painting by W. H. Tuck. London, published 1884. Mahogany frame. (*Faul Collection*)

59 A DAY WITH THE HARRIERS

Colored aquatint after the painting by W. H. Tuck. London: Published 1882. Mahogany frame. (*Faul Collection*)

JOHN HILL

1770-1850

60 HUDSON

Colored aquatint after the painting by W. G. Wall. No. 13 of the Hudson River Port Folio. Published by Henry I. Megarey, New York and transferred to G. & C. & H. Carvill, New York. Good color, wide margin.

RICHARD HOUSTON

1722-1775

61 JAMES SAYER (FISHING)

Mezzotint, colored, after the painting by J. Zoffany. Smith No. 109. First State. Brilliant impression with the artist's and engraver's names in scratched letters; publication line is missing. Hogarth frame, with black glass mat.

SAMUEL HOWITT

1765-1822

62 COURSING. A Pair

Colored aquatints after paintings by Howitt executed in 1791. Engravers unknown. Hogarth frames with glass mats, showing small margins. (2)

JOHANN GERHARD HUCK

1740-1824

63 THE RIGHT HONOURABLE WILLIAM PITT

Mezzotint after the painting by Ant. Hickel. Etched letter proof. Margin trimmed to the plate-mark. Hogarth frame, with black glass mat.

CHARLES HUNT

EARLY 19TH CENTURY

64 FOX HUNTING: THE MEET; BREAKING COVER; FULL CRY; AND THE DEATH
Colored aquatints. Drawn and engraved by Charles Hunt. Original proof impressions in original coloring. Full margins. Few small fox spots. One with small repairs. Old maple frames. (4)
A COMPLETE SET OF THE GREATEST RARITY.

65 THE MERRY MONARCH, WINNER OF THE DERBY STAKES AT EPSOM, 1845
Colored aquatint after the painting by Harry Hall. Beautiful original impression. Fair margin, mounted. London, Published July 1845.

J. F. HERRING AND C. HUNT

66 MARGRAVE, WINNER OF THE GREAT ST. LEGER STAKES AT DONCASTER, 1832
Colored aquatint engraved by C. Hunt after the painting by Herring. Brilliant proof impression with full margins. London, Published February 21, 1833.

67 BEGGARMAN
Colored aquatint engraved by Hunt after the painting by Herring. Original impression. Margin showing plate-mark. London, Sept. 21, 1840. Published by J. Moore.

G. AND C. HUNT

68 GAMEKEEPERS REFRESHING; GAMEKEEPERS RETURNING
Aquatint printed in colors after the paintings by S. J. E. Jones. London, Published 1829, by J. Moore. Beautiful impressions with fair margin and full inscriptions. The margin of the first slightly thinned around the engraved border. Hogarth frames with black and gold glass mats. (2)
A RARE and beautiful pair.

JOHN JONES

1740-1797

69 THE HONOURABLE THOMAS ERSKINE
Mezzotint portrait after the painting by Sir Joshua Reynolds. Smith No. 25. Second State. Beautiful impression with full margins.

70 CHARLES JAMES FOX
Mezzotint after the painting by Sir Joshua Reynolds. Smith No. 28. Margin trimmed to the plate-mark. Hogarth frame.

CHARLES KNIGHT

1743-1825

71 BRITISH PLENTY; AND SCARCITY IN INDIA
Stipple engravings printed in colors after the paintings by H. Singleton. Published by T. Palser, Surrey Side Westminster Bridge. Original impressions of fine color quality. Margins skilfully repaired. Old gilt frames. (2)

72 LADY HAMILTON AS A BACCHANTE
Stipple engraving ENTIRELY PRINTED IN COLORS. After the painting by George Romney. London: Pub. by C. Knight at Mr. Bradshaw's Brewer Street, June 17th 1797. Margin to plate-mark on all edges. EXCESSIVELY RARE. As to quality and brilliancy of color this print might be described as a PERFECT IMPRESSION. The margins bear very slight evidence of having been removed from a former mount.

[SEE ILLUSTRATION]

LADY HAMILTON AS A BACCHANTE
BY KNIGHT AFTER GEORGE ROMNEY

[NUMBER 72]

WILLIAM S. LENEY

1796-1831

73 HARRIERS

Line and stipple engraving printed in colors after the painting by Hackert. Large margins showing the plate-mark, and full inscription. Pub. Mar. 25, 1799. A few slight fox spots. Old maple frame.
A VERY RARE and very beautiful print.

DANIEL LERPINIERE AND JAMES FITTLER

1745-1785 1758-1835

74 ENGAGEMENTS BETWEEN THE SERAPIS AND BON HOMME RICHARD; AND, QUEBEC AND SURVEILLANTE

Engravings after the paintings by R. Paton. Colored by hand. Published Dec. 12, 1780. Old Hogarth frames. (2)

JOSEPH P. L. MARCHI

75 MRS. BOUVERIE AND MRS. CREWE

Mezzotint after the painting by Sir Joshua Reynolds. Smith No. 1. State not ascertained. Margin trimmed to the engraved surface. Fine impression. Framed.

ROBERT MITCHELL MEADOWS

76 GATHERING FRUIT AND GATHERING WOOD (A Pair)

Stipple engravings after George Morland. Good impressions. Open letter proofs. Small margins. Published Feb. 2, 1795.

HENRY MEYER

1782-1847

77 JOHN SCOTT, BARON ELDON

Mezzotint portrait after the painting by W. Owen. Published May 1st, 1813. Margins worn. Impression good. Hogarth frame, with black glass mat.

THE ACTION OFF LISSA, MARCH 13, 1811
BY H. MERKE

[NUMBER 78]

H. MERKE

EARLY 19TH CENTURY

78 THE ACTION OFF LISSA, MARCH 13, 1811 (A Pair)
Aquatints in colors after the painting by Webster. Magnificent PROOFS BEFORE ALL LETTERS with good margins. In Hogarth frames, with black glass mats.
EXTREMELY RARE. Depicts the Victory of the British Naval Forces over the French in the Adriatic.

[SEE ILLUSTRATION]

MORNING OR THE HIGLERS PREPARING FOR MARKET
BY ORME AFTER MORLAND

[NUMBER 79]

GEORGE MORLAND

1763-1804

79 MORNING OR THE HIGLERS PREPARING FOR MARKET
Stipple engraving by D. Orme after the painting by George Morland. PRINTED IN COLORS. With wide margin and full inscription. Sold & Published Jany. 1, 1796 by Orme, at his Gallery 14 Old Bond Street. In antique style gilt frame.
Companion to the following number. This and its companion piece are a pair of GREAT RARITY, and especially so in perfect condition.

[SEE ILLUSTRATION]

EVENING OR THE POST BOY'S RETURN
BY ORME AFTER MORLAND

[NUMBER 80]

80 EVENING OR THE POST BOY'S RETURN

Stipple engraving by D. Orme after the painting by George Morland. PRINTED IN COLORS. With wide margin and full inscription. Sold and Published Jany. 1, 1796 by Orme, at his Gallery, 14 Old Bond Street. In antique style gilt frame.

Companion to the preceding number. In quality and brilliance of color printing this pair is absolutely pure, being entirely free from any retouching by hand.

[SEE ILLUSTRATION]

WOOD-COCK AND PHEASANT SHOOTING
BY SIMPSON AFTER MORLAND

[NUMBER 81]

81 WOOD-COCK & PHEASANT SHOOTING; DUCK SHOOTING (A Pair)

Stipple engravings printed in colors by T. Simpson after Morland. Fine impressions, rich in color. With wide margins showing inscription. London, Pubd. April 21, 1790 by T. Simpson, St. Paul's Church Yard. Hogarth frames, with black glass mats.

VERY RARE.

[SEE ILLUSTRATION]

82 THE FLEECY CHARGE

Stipple engraving by G. Shepherd after George Morland. Colored by hand. Wide margin with full inscription. Published by T. Palser, Surrey Side, Westminster Bridge. Hogarth frame.

83 THE FARMER'S DOOR

Stipple engraving printed in colors by J. P. Levilly. Wide margins somewhat repaired. Two small holes in the plate skilfully repaired. RARE.

84 THE WARRENER

Mezzotint printed in colors. Engraved by William Ward after George Morland. Frankau No. 313. State unknown to Frankau in that it has the publication of the first and the corrected title of the second. London, Published Jany. 1st, 1806 by H. Morland, No. 10 Dean Street, Soho. Margin at bottom showing inscription, top and sides to engraved surface. Hogarth frame with black and gold glass mat.

85 THE THATCHER

Mezzotint printed in colors. Engraved by William Ward after the painting by Morland. Frankau No. 293. Third State. Without margins but extremely rare in colors. Faint traces of an old fold are visible at one side. Hogarth frame with black glass mat.
Unusual in colors.

WINTER
BY BARNARD AFTER MORLAND
[NUMBER 86]

86 SUMMER; WINTER (A Pair)
Mezzotints printed in colors. Engraved by William Barnard after the paintings by George Morland. With half inch margin at tops and sides and full inscription at the bottom. Published August 21, 1802, by Wm. Barnard, No. 1 Fitzroy Street, Fitzroy Square, London Hogarth frames with black glass mats. (2)
A handsome pair.

[SEE ILLUSTRATION]

MORLAND'S "SETTERS" ENGRAVED BY WILLIAM WARD

[NUMBER 87]

87 SETTERS

Mezzotint ENTIRELY PRINTED IN COLORS. Engraved by William Ward. After the painting by George Morland. Frankau No. 256. Fine original impression in perfect condition. London, Published June 15th 1806 by James Linnell, 2 Streatham Street, Charlotte Street, Bloomsbury. In Hogarth frame with black glass mat, showing fair margin.

An example such as this shows the surpassing quality of mezzotint above all other mediums for the almost lost art of color printing by one impression.

[SEE ILLUSTRATION]

88 NO. 1. FEEDING THE PIGS
Mezzotint engraved by J. R. Smith after George Morland. Frankau No. 135. Fine impression, soft and velvety in quality. Margin trimmed to plate-mark, showing full inscription at the bottom. London, Published July 1, 1801 by I. R. Smith, Kings Street Convent Garden. Hogarth frame, with black glass mat.

89 FISHERMEN GOING OUT; FISHERMEN ON SHORE (A Pair)
Mezzotints engraved by S. W. Reynolds and Wm. Hilton. After the paintings by George Morland. Open letter proofs with good margins. London: Published 17 May 1805 and Feby. 10, 1806, by I. R. Smith, King Street, Covent Garden. (2)

90 STABLE AMUSEMENT
Mezzotint engraved by William Ward after the painting by George Morland. Frankau No. 277. Open letter proof. Fine impression with full margin. London, Published Jul. 20, 1801, by I. R. Smith, King Street, Covent Garden.

91 BOY AND PIGS
Mezzotint. Probably engraved by W. T. Annis. Original impression. Lacking margins.

92 FOX HUNTING
Colored reproduction "from a picture by Morland, engraved by C. Knight & H. Merke." Framed. (*Faul Collection*)

C. B. NEWHOUSE

93 A RACE TEAM; AN ACCOMMODATING FARE
Colored aquatints after the drawings by C. B. Newhouse. London, published June 2, 1834 by Thos. McLean. (Later impressions.) The two in one frame. (*Faul Collection*)

J. NOUAL

94 A VIEW OF BETHLEHEM ONE OF THE BRETHREN'S PRINCIPAL SETTLEMENTS IN PENSYLVANIA
Old copper-plate engravings after the drawing by N. Garrison. Hand-colored. Maple frame.

JOHN OGBORNE

1725-1795

95 MRS. JORDAN, IN THE CHARACTER OF THE COUNTRY GIRL

Stipple engraving printed in colors after the painting by George Romney. Original impression with the margins skilfully restored. Published June 24, 1788, by John & Josiah Boydell, No. 90 Cheapside London. Hogarth frame.

A SUPERB print in colors of this famous English beauty.

H. A. PAPPRILL

MID-19TH CENTURY

96 UP HILL, SPRINGING 'EM

Colored aquatint after the painting by J. W. Shayer. London published May 20, 1867. Framed. (*Faul Collection*)

THOMAS PARK

1759-1834

97 LUBIN AND ROSALIE

Mezzotint printed in colors and retouched with the brush. After the painting by R. M. Paye. Published June 1790. Small margin showing the two stanzas of verse beside the title. Old ebony and gilt frame.

S. PELLEGRIN

19TH CENTURY

98 THE FRENCH BRIG "L'ASTRONOME"

Original water-color of this French Merchantman making fair sail along the coast of Algeria. Signed and dated 1846. Slightly time-stained. Old gilt frame.

99 THE FRENCH BARK "ACTIF"

Original water-color drawing. In fine clear weather and a steady wind the vessel is seen on a voyage to India. Signed and dated 1854. Old gilt frame.

JAMES POLLARD

EARLY 19TH CENTURY

100 THE LIVERPOOL COACH
Colored aquatint after James Pollard. Fine and brilliant proof before all letters. Margin showing plate-mark. Hogarth frame.
VERY RARE in proof condition.

ROBERT POLLARD

1755-1838

101 UNKENNELING THE HOUNDS AND THE DEATH
Colored aquatints drawn and engraved by R. Pollard. Aquatinted by J. Baily and F. Jukes. Early impressions. Wide margins. Slight repairs to margins. Framed, with black glass mats. (2)

102 EUPHROSYNE; THALIA (A Pair)
Mezzotints printed in colors. Smith No. 2. Fine impressions with good margins and full inscriptions. London, Published May 1, 1787, by R. Pollard, Engraver, No. 15, Braynes Row, Spa Fields. (2)
RARE

103 THE KETTON OX
Aquatint in colors after Cust. Good impression. With margins and plate-mark all around. Published June 1, 1801. Old maple frame.

104 DASH, A VALUABLE POINTER IN THE POSSESSION OF COL. THORNTON
Aquatint in colors. Engraved by R. Pollard, aquatinted by F. Jukes. After the painting by Gilpin. With margins. Framed.
VERY RARE.

H. PYALL

EARLY 19TH CENTURY

105 SEPTEMBER AND OCTOBER
Colored aquatints after the paintings by F. C. Turner. Open letter proofs. With wide margins. London, Published 1829 by Pyall & Stroud 19 Hanway Street Oxford Street. Tear on lower margin of one. Old maple frames. (2)
RARE. A handsome and decorative pair.

106 THE NEW STEAM CARRIAGE (LONDON AND BATH ROYAL PATENT)
Colored aquatint after the drawing by G. Morton. Published by Thos. McLean, London, about 1827. Full margins. Hogarth frame, with black glass mat.

R. G. REEVE

EARLY 19TH CENTURY

107 ROWTON, WINNER OF THE GREAT ST. LEGER STAKES AT DONCASTER, 1829
Colored aquatint engraved by Reeves after the painting by Herring. Fine brilliant impression with full margins. London, Published Decr. 21, 1829.

108 COACHING INCIDENTS: AN INDISCREET ARTIST; AN ACCOMMODATING FARE; A PRACTICAL LESSON; JUST IN TIME; A FLOOD TIDE; A SIGNAL OF DISTRESS
Colored aquatints after the drawings by C. B. Newhouse. Published by Thos. McLean 1834 and 1835. Later impressions. Framed. (*Faul Collection*) (6)

R. G. REEVE AND DEAN WOLSTENHOLME

109 COURSING, Plate 2
Colored aquatint engraved by Reeve after Wolstenholme. Early impression with good margin but no plate-mark. Old maple frame.

PHILIP REINAGLE

EARLY 19TH CENTURY

110 WOODCOCK SHOOTING AND PHEASANT SHOOTING
Colored aquatints after the paintings by Reinagle. Engraved by Meadows and Lewis. Original impressions. Without margins. Hogarth frame, with black glass mats. (2)
A RARE PAIR.

PARTRIDGE SHOOTING
BY WOLSTENHOLME AFTER REINAGLE

[NUMBER 111]

111 PARTRIDGE SHOOTING AND BITTERN SHOOTING

Colored aquatints engraved by Nichols and Bluck and Wolstenholme after the paintings by Reinagle. Original impressions. The second entirely printed in colors. With margins. Hogarth frames, with black glass mats. (2)

[SEE ILLUSTRATION]

112 DORSET FISHERMEN WITH THEIR CATCH
Colored aquatint engraved by Hassel and Nichols. After the painting by Reinagle. [Published 1813.] In old maple frame. Without margins. VERY RARE.

F. ROSENBERG

113 OPPOSITION COACHES AT SPEED
Colored aquatint after the painting by C. Newhouse. London: published Feb. 1832. (Late impression.) Framed. (*Faul Collection*)

THOMAS ROWLANDSON

1756-1827

114 BOX LOBBY LOUNGERS
Colored caricature. After the drawing by H. Wigstead. Published Jan. 5th, 1786. Without margin at top and sides, bottom publication line cut into. Old maple frame.
A brilliant and amusing print.

WILLIAM SADLER

DIED 1788

115 GEORGE EARL TEMPLE, LORD LIEUTENANT OF IRELAND
Mezzotint after the painting by R. Hunter. Smith No. 2. Second State. Fine original impression. Small margin with that on the right restored. Hogarth frame.

EDWARD SAVAGE

116 GEORGE WASHINGTON
Mezzotint portrait after the painting by Gilbert Stuart. Fine impression but lacks margins. Hart No. 293. Hogarth frame, with glass mat.

GEORGE SHEPHEARD

LATE 18TH CENTURY

117 DOGS
Stipple printed in colors after George Morland. Slightly retouched with the brush. Nice impression. False margin. Framed.

118 MAID OF THE MILL

Colored aquatint after the painting by J. Mott. Good original impression with full margin. Published Aug. 22, 1853. Old maple frame. RARE.

JOHN RAPHAEL SMITH

1752-1812

119 LADY CATHERINE PELHAM CLINTON

Mezzotint after the painting by Sir Joshua Reynolds. Frankau No. 86. Third State. London, Publish'd Feby 1st 1782, by J. R. Smith No. 83 opposite the Pantheon, Oxford Street. Fine impression. With full margins. Old English black and gilt frame.

120 A BACCHANTE (LADY HAMILTON)

Mezzotint after the painting by Sir Joshua Reynolds. Frankau No. 167. State not determined. Beautiful rich impression. With margin showing only the artist's and engraver's names. In old ebony and gilt frame. One of the RAREST AND MOST FAMOUS of this engraver's works.

[SEE ILLUSTRATION]

A BACCHANTE (LADY HAMILTON)
BY J. R. SMITH AFTER REYNOLDS

[NUMBER 120]

121 NATURE (LADY HAMILTON)

Mezzotint after the painting by Romney. Frankau No. 168. Third State. Colored. Beautiful impression. Without margin at top and sides and engraver's and artist's name only at bottom. Hogarth frame and black glass mat.

A RARE AND BEAUTIFUL PRINT.

122 THE RIGHT HON. ANTHONY MALONE

Mezzotint after the painting by Sir Joshua Reynolds. Frankau No. 228. Second State. Full rich impression. With the full impression and small margin. Published Feb. 15, 1779. A short crack, hardly noticeable, has been repaired.

123 THEOPHILA PALMER

Mezzotint after the painting by Sir Joshua Reynolds. Frankau No. 266. Second State. Beautiful impression. Lower margin showing the full inscription. Published June 11th, 1777 by Wm. Humphrey Gerrard Street & J. R. Smith, No. 10 Batemans Buildings Soho Square London. Old English frame, matted to the engraved surface.

The subject was the favorite niece of Sir Joshua Reynolds.

124 THE RECRUIT

Mezzotint printed in colors and retouched with the brush. Frankau No. 289. After the painting by James Ward. Published Jan. 10, 1803. Fine original impression with fair margin. Hogarth frame, with black and gold glass mat.

125 LT. COL. TARLETON

Mezzotint after the painting by Sir Joshua Reynolds. Frankau No. 345. Fourth State. Splendid impression. With margin. London, Publish'd Oct. 11, 1782, by J. R. Smith N. 31 King Street, Covent Garden. In old English black and gilt frame.

The high decorative quality of these old English mezzotints is becoming better recognized every day in this country. Especially is that true of those with American interest. In this class there can be few more desirable than this beautiful portrait of the dashing and picturesque Col. Tarleton of the British forces in the American Revolution.

JOSEPH C. STADLER

1780-1812

126 VIEW OF LONDON, TAKEN FROM ALBION PLACE, BLACKFRYARS BRIDGE
Colored aquatint after N. R. Black. Fine impression, good in color. Showing margin all around. Old English black and gilt frame.

THOMAS STOTHARD

1755-1834

127 THE PROCESSION OF THE FLITCH OF BACON
Line engraving by J. H. Watt from a design by T. Stothard. London, published 1832. Trial proof. Perfect condition, wide margins.

SIR ROBERT STRANGE

1721-1792

128 HENRIETTA MARIA AND CHILDREN
Line engraving after the painting by Van Dyck. Fine proof before all letters. With full margins.

GEORGE TOWNLEY STUBBS

1756-1815

129 MAMBRINO
Stipple engraving, printed in colors after the painting by George Stubbs. Wide margin. London, Republished June 4, 1817 by Edwd. Orme. Framed, with black glass mat.

130 SWEETBRIER
Stipple engraving, printed in colors after the painting by George Stubbs. Wide margin. London, Republished June 4, 1817 by Edwd. Orme. Framed, with black glass mat.

131 DUNGANNON
Stipple engraving after the painting by George Stubbs. London, Republished June 4, 1817 by Edwd. Orme. Wide Margin. Framed, with black glass mat.

TABLE BAY, CAPE OF GOOD HOPE
ENGRAVED BY SUTHERLAND

[NUMBER 132]

THOMAS SUTHERLAND

1785-1825

132 TABLE BAY, CAPE OF GOOD HOPE
Aquatint in colors after the painting by W. J. Huggins. Beautiful impression. Half-inch margin at top and sides, bottom with inscription. No publication line. Framed, with black glass mat.

[SEE ILLUSTRATION]

133 ST. PATRICK, WINNER OF THE GREAT ST. LEGER, AT DONCASTER 1820

Colored aquatint after the painting by Herring. Beautiful proof impression, with full margins.

PELTRO WILLIAM TOMKINS

1760-1840

134 A LA FRANCAISE—THE FRENCH FIRESIDE

Stipple engraving after the drawing by C. Ansell. Trial proof before letters, with flesh tints delicately applied with the brush.

RICHARD TOMPSON

DIED 1693

135 MADAME ELLEN GWINN AND HER TWO SONS, CHARLES EARL OF BEAUFORT AND JAMES LORD BEAUCLAIRE

Mezzotint after the painting by Sir Peter Lely. Smith No. 21. Only State. Trimmed to plate-mark. Hogarth frame.

VERY RARE.

CHARLES TURNER

1773-1857

136 LORD NEWTON

Mezzotint after the painting by Henry Raeburn. Whitman No. 403. Published March 1st, 1814. Fair margin. Mounted.

137 BLACK GROUSE

The 7th Plate of the British Feather Game.

Mezzotint printed in colors after the painting by Sillett. Published July 1, 1810. Fine original impression. Pure and brilliant in color. Good margin. Hogarth frame, with black glass mat.

138 BALD COOT

The 11th Plate of the British Feather Game.

Mezzotint printed in colors after the painting by Berrenger. Published Nov. 1, 1810. Fine original impression, brilliant in color. Good margin. Hogarth frame, with black glass mat.

139 THE RIGHT HON. LORD BYRON
Mezzotint after the painting by R. Westall. Nice impression with good margin.

GERAUD VIDAL

FRENCH, 18TH CENTURY

140 LA SURPRISE AGREABLE
Etching finished with the graver. After P. E. Moitte. Portalis and Beraldi No. 18. Good impression. Good margin.

JAMES WARD

1769-1859

141 MRS. BILLINGTON, AS ST. CECILIA
Mezzotint after the painting by Sir Joshua Reynolds. Frankau No. 8. Third State. With small margin all around. Beautiful soft impression. With the full inscription intact. Slightly foxed. Old English frame.
A BEAUTIFUL AND FAMOUS PRINT.

142 MARQUIS CORNWALLIS
Mezzotint portrait after the painting by Sir William Beechey. Frankau No. 23. Third State. Brilliant impression. Margin trimmed to the plate-mark with the full inscription at the bottom. Published Mar. 10, 1799. Faint trace of crease at one side.

143 A COTTAGER GOING TO MARKET
Mezzotint. Painted and Engraved by James Ward. Proof impression. With half inch margin and full inscription. Published April 1, 1800. Mounted, small repair. Old maple frame.

144 LADY HEATHCOTE
Mezzotint printed in colors after the painting by J. Hoppner. Frankau No. 43. Second State. Superb impression with the inscription in open letters. Good margin. Pubd. Jan. 2nd, 1804, by J. Ward, No. 6 Newman Street.
A print of the highest quality in most excellent condition. EXTREMELY RARE.

[SEE FRONTISPIECE]

[NUMBER 145]

145 THE FARMER'S BOY, ATTENDING HIS DUTY, AS BIRD WATCHER

Mezzotint printed in colors. Painted and engraved by James Ward. Unknown to Frankau. Beautiful impression. Margin trimmed to engraved surface at top and sides, bottom showing inscription with ten lines of verse from Bloomfield's "Farmer's Boy." Published Jany 1st, 1810, by Thos. Palser, Surrey Side Westminster Bridge. In Hogarth frame, with black and gold glass mat.

VERY RARE. A print of great beauty and charm.

[SEE ILLUSTRATION]

OUTSIDE OF A COUNTRY ALEHOUSE
BY WILLIAM WARD

[NUMBER 146]

WILLIAM WARD

1766-1826

146 OUTSIDE OF A COUNTRY ALEHOUSE
Mezzotint printed in colors after the painting by James Ward. Frankau No. 215. Second State. Beautiful impression with unusually good margin. Published March 1, 1797, by W. Ward, Delancey Place, Hampstead Road. Hogarth frame, with black glass mat.
VERY FINE.

[SEE ILLUSTRATION]

1300

147 THE UNRIVALLED LINCOLNSHIRE HEIFER
Mezzotint printed in colors after the painting by Thomas Weaver. Frankau No. 183. Without margin at top and sides, bottom with full inscription. Mounted.

148 MARY QUEEN OF SCOTTS
Mezzotint partly printed in color and partly colored by hand. After the painting by Fulton. Frankau No. 194. Early impression with full margin. Published July 1, 1794. Hogarth frame and glass mat.

JAMES WATSON

1740-1790

149 SIR JEFFERY AMHERST, K.B.
Commander in Chief of the British Forces in America from 1758 to 1764. Mezzotint after the painting by Sir Joshua Reynolds. Goodwin No. 38. Fifth State. Fine impression. In Hogarth frame showing small margin, with black glass mat.

150 SIR JOSHUA REYNOLDS
Mezzotint after the artist's portrait of himself. Goodwin No. 71. Third State. Original impression. Published 10 July 1770. Old English frame.

151 DANIEL RACE, CHIEF CASHIER OF THE BANK OF ENGLAND
Mezzotint after the painting by Thomas Hickey. Goodwin No. 92. Second State. Published 15th April 1773. Fine rich impression. Framed, showing lower margin with full inscription, in old English black and gilt frame.
RARE.

152 SIR ROBERT WALPOLE, EARL OF ORFORD
Mezzotint portrait after the painting by Vanloo. Goodwin No. 131. Third State. Good impression. Published Jany. 1st, 1788. Full margins.

THOMAS WATSON

1743-1781

153 LADY BROUGHTON

110 ~ Mezzotint after the painting by Sir Joshua Reynolds. Goodwin No. 4. State not determined as a narrow strip at the lower part of the plate is trimmed away. Small repairs. Old English black and gilt frame.
One of the RAREST and most valuable of English mezzotints.

154 POLLY KENNEDY

45~ Mezzotint engraving after the painting by Sir Joshua Reynolds. Goodwin No. 10. Second State. Beautiful impression of a most decorative portrait. Published 1771. Framed so as to show full inscription at the bottom in an Old English black and gilt frame.

155 LADY ELIZABETH MELBOURNE & THE HON. PENISTON LAMB

235~ Mezzotint after the painting by Sir Joshua Reynolds. Goodwin No. 21. Second State. Fine impression with the inscription in the plate in open letters. Showing plate-marks all around.

156 ELIZABETH COUNTESS OF NORTHUMBERLAND

90~ Mezzotint after the painting by Sir Peter Lely. Goodwin No. 34-4. Second State before the title. Superb impression. Publish'd Jany. 1st 1779. With good margin. Framed.
One of "The Beauties of the Court of Charles the Second."

157 AMELIA COUNTESS OF OSSORY

90~ Mezzotint after the painting by Sir Peter Lely. Goodwin No. 34-5. Second State before the title. Beautiful impression. Published Jany 1st 1770. With margin showing plate-mark. Framed.
One of "The Beauties of the Court of Charles the Second."

FRANCIS WHEATLEY

1747-1801

158 KNIVES, SCISSORS, AND RAZORS TO GRIND
Stipple engraving printed in colors by G. Vendramini. After the painting by Wheatley. London, Pubd. Jan. 1, 1795. Margin good.
Plate 6 of "The Cries of London." One of the most pleasing in color quality of the entire set. Fine impression.

159 THE FISHERMAN GOING OUT; AND THE FISHERMAN'S RETURN
Stipples printed in colors. Engraved by J. Barney after the paintings by Wheatley. [Published by Thos. Macklin, 1793.] Margins trimmed almost to the engraved border at top and sides, bottom showing the title. Hogarth frames with black glass mats. (2)
A fine decorative pair.

JOHN WHESSELL

FLOURISHED ABOUT 1800

160 HAPHAZARD
Stipple engraving after the painting by T. Hilton. Colored by hand. Published by John Harris . . . 5 March 1805. In antique black frame showing inscription only. Time-stained.

DEAN WOLSTENHOLME

ABOUT 1803-1859

161 COURSING: PLATE II, FINDING
Colored aquatint engraved by Himely after Wolstenholme. Good margin. Fair condition. Hogarth frame, with black glass mat.

WILLIAM WOOLEY

162 GEORGE WASHINGTON
Mezzotint portrait. David Longworth Direxit. Wooley Pinxit et Sculpsit. Hart No. 466. Margins trimmed close at sides, slightly affecting the engraved surface. Lower margin with full inscription. Published at the Shakespeare Gallery, No. 11 Park, N. York. Hogarth frame and mat.
VERY RARE.

225

163 RICHARD HUMPHREY (PUGILIST)
Mezzotint printed in colors. After the painting by Hoppner. Smith No. 39. Second State. Published 1st Jany, 1788, by H. W. Billington. With margins. Maple frame.

164 MRS. ORBY HUNTER
Mezzotint engraving PRINTED IN COLORS after the painting by John Hoppner. Smith No. 41. Second State. Half-inch margin at top and sides, bottom showing full inscription. Mounted, surface slightly cracked. Hogarth frame and black glass mat.
VERY RARE in colors.

775

165 THE WATERCRESS GIRL
Mezzotint printed in colors and slightly retouched with the brush. After the painting by Zoffany. Not in Smith. Open letter proof. Framed. Black and gold glass.

120 -

Total 3,466.-